



Management: Q Prime, Inc.
Edited by Kerry O'Brien, Steve Gorenberg and Jon Chappell
Music Engraving by W.R. Music
Production Manager: Daniel Rosenbaum
Art Direction: Kerstin Fairbend
Director of Music: Mark Phillips

Photography by Ross Halfin

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TABLATURE EXPLANATION

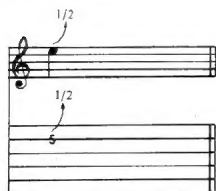
TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E	15	0
2nd string - B	15	0
3rd string - G		1
4th string - D		2
5th string - A	3	2
6th string - Low E		0

5th string, 3rd fret 1st string, 15th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

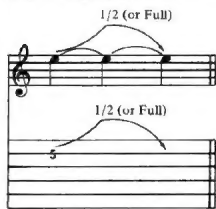
BEND: Strike the note and bend up ½ step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



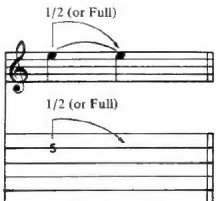
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



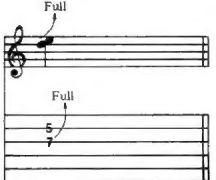
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



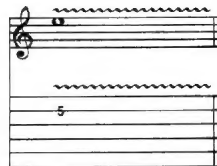
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step, Strike it and release the bend back to the original note.



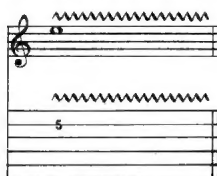
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



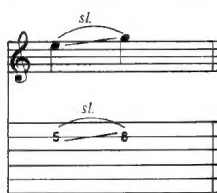
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



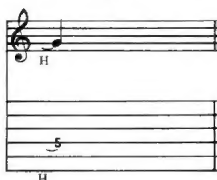
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



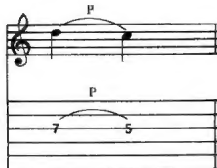
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



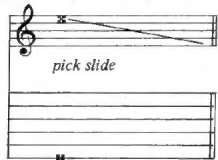
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



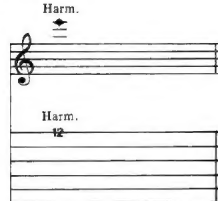
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



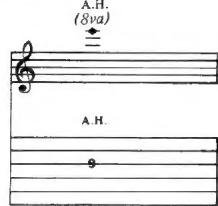
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.

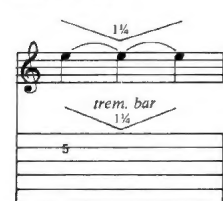


ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.

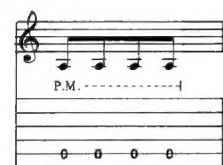


A.H. pitch: E

TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



PALM MUTING: The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.



ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderately ♩ = 123

N.C.
Intro Gtr. I (Acous.) Riff A-----

E5 A5 F#5

1 11 13

w/Riff A (8 times)
Gtr. II

mp

*w/wah

*o = open (bass)
+ = closed (treble)

(Gtr. II out)

Gtr. IV

E5

Gtr. I (Gtr. I out)

Gtr. III

mf

P.M.-----

P.M.-----

P.M.-----

P.M.-----

A5 E5

F#5 **G5 F#5 N.C.** **Half time feel** **Pre-chorus**

ah. }
yeah. }

Sleep with one_ eye o - pen, grip - ping your pil -

Rhy. Fill 1 **Rhy. Fig. 2**

P.M. **P.M.**

(5/8) 0 2 0 2 3 2 2 (2) 4 3 2 2

(end half time feel) **Chorus** **F#5** **B5** **F#5** **B5** **F#5** **B5** **E5**

low tight. — Ex - it: light. — En - ter: night. —

(end Rhy. Fig. 2) **Rhy. Fig. 3**

P.M. *sl.*

(2) 4 3 2 14 *sl.* 2 4 3 2 4 (4) 4 3 2 4 (2) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2 **Gtr. IV subst. Rhy. Fill 3** *To Coda* **G5** **F#5** **G5 F#5 E5**

Take — my hand. — We're off to nev - er - nev - er land. —

(end Rhy. Fig. 3) **Gtr. III** **Gtrs. III & IV**

P.M. *sl.*

(2/8) 2 4 3 2 2 (2) 5 4 2 0 2 3 2 0 *sl.*

Rhy. Fill 2 **Gtr. IV**

P.M.

(2/8) 5 2 2 4 5

Rhy. Fill 3 **Gtr. IV**

P.M.

(2/8) 5 2 5 2 2

w/Rhy. Fig. 1 N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda

F#5 G5 F#5 E5

Coda

G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtr. III Gtrs. III & IV

P.M.----- sl.

Guitar solo w/Rhy. Fig. 1 (1 1/4 times) N.C.

Gtr. II

1/4

E5 Full N.C. Full Full E5 N.C. G5

w/wah

15 15 15 12 14 12 14 (14) 12 12 14 15 15 (15) 12 14 14 14 14 12 12 12 12 14 14 14 12 12 12

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Full Full Full Full Full H P H P H P

P P P sl. sl.

P 14 12 14 12 14 14 12 10 12 (12) sl.

15 12 12 12 15 12 12 12 15 12 12 12 15 12 12 15 12 15 12 14 14

Fill 1

Gtr. II

w/wah grad. bend

Full sl.

P

12 (12) 12 14 14 12 12 14 (14) 12 (12) sl.

Gtr. I

⑥ open E

imp

vib. w/bar (wah off) trem. bar

4 (4) 9 2 (2)

w/Riff A (7 times)
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

(2)

Fdbk. pitch: D

If I die before I wake, If I die before I pray wake,

Pray the Lord my soul to keep. pray the Lord my soul to take.

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

(0) 7 5 6 5 7 2

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.

Hush, lit - tle ba - by. Don't. say a word. And nev - er mind that noise you heard.

Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)

It's just the beasts un - der your bed. in you clos - et, in your head.

Chorus
w/Rhy. Fig. 3 (1st 5 bars only)

Ex - it: light. En - ter: night.

Gtrs. III & IV
F#5 B5 E5
Gtr. IV substitute Rhy. Fill 2
Ex - it: light.

Gtr. IV substitute Rhy. Fill 2
Gtr. IV substitute Rhy. Fill 3
En - ter: night. Take my hand. We're

Gtr. IV
E5
(cont. in notation)
off to nev - er - nev - er land. Yeah. Ha ha ha ha ha ha. Oo!

Gtr. III
P.M. sl. P.M.
5 3 4 2 5 3 2 (2) 2 (2) 2 7 6 5 0 0

N.C. E5 N.C. E5 N.C. E5

Yeah, _ yeah! _____

Gtrs. III & IV

P.M.

N.C. E5 N.C. G5 Gtr. I

Yo, _ woh!

Ⓢopen E

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. w/vocal ad lib (till end) F5

P.M. P.M. P.M. P.M.

Play 4 times F5 5th time w/Fill 3 N.C. Repeat and fade

Fill 3

Gtr. II

mp (wah off)

H P H P H P H P

8 7 8 7 7 7 9 7 9 7 9 9 9 9

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich

Tune down one whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderately slow $\text{♩} = 86$

11.

Intro

A5 Gtr. I

Bb5

A5

N.C.

(Bb5)

f

P.M.-----4

sl.

sl.

sl.

7 6 5

3 5 3 5 3 5 3 5 3 5 3 5 3 5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter rest. This is followed by a 2/4 measure with a quarter note G4 and a quarter note F#4. The next measure is a 4/4 measure with a half note G4 and a half note F#4. The melody continues with a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The second system features a bass clef with a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter note F#3, a quarter note E3, and a quarter note D3. The next measure is a 2/4 measure with a quarter note C3 and a quarter note B2. The melody continues with a quarter note A2, a quarter note G2, a quarter note F#2, and a quarter note E2. The score includes various musical notations such as clefs, key signatures, time signatures, notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a 'Full' dynamic marking and a wavy line indicating a tremolo. The melody is composed of eighth and sixteenth notes, with some measures containing multiple notes beamed together. The second system continues the melody, also starting with a 'Full' dynamic marking and a wavy line. The melody is written on a single staff, with some measures containing multiple notes beamed together. The score includes various musical notations such as clefs, key signatures, dynamics, and articulation marks.

1st, 2nd, 3rd Verses

Rhy. Fig. 1 P.M.-----4

1. Hey, I'm your life. I'm the one who takes you there... Hey, I'm your life.
 2. You, you're my mask. You're my cov - er, my shel - ter. You, you're my mask.
 3. Hate, I'm your hate. I'm your hate when you want love.. Pay, pay the price.

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (3 times)

3rd time substitute Rhy. Fill 1

Bb5 E D5 E Bb5 E

I'm the one who cares. They, they be - tray. I'm your on - ly true friend now.
 You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.
 Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.

D5 E Bb5 E

They, they'll be - tray. I'm for - ev - er there.
 Do, do my deeds, for you're the one who's shamed.
 Hey, I'm your life. And I no long - er care.

Chorus N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream, make you real. I'm your eyes, when you must steal. I'm your pain, when you can't

Rhy. Fig. 2

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

3 3 0 3 2 3 3 0 7 7 7 7 7 7 8 8 5 7 5 6 5 5

To Coda

C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5

feel. Sad but true. I'm your dream, mind a-stray. I'm your eyes, when you're a -

(end Rhy. Fig. 2)

3 P.M. P.M.-----4 P.M.-----4 P.M.-----4

5 5 5 5 5 5 3 3 3 3 0 0 3 3 0 3 2 3 3 0 7 7 7 7 3 3 0 7 5 5 5 5

Rhy. Fill 1

E Bb5 E Bb5 E Bb5

P.M.-----4 P.M. P.M.

Bb5 G5 A5 G5 C5 3 N.C. F5 N.C.

way. I'm your pain— while you re - pay. You know it's sad but true.

P.M. P.M.

E5 N.C. E5 N.C. E5 N.C.

Sad but true.

P.M. P P P

E5 N.C. E5 N.C. E5 N.C.

P.M. P.M. P.M.

P P P P

2. E5 N.C.

true.

P.M. H P

(5)

The musical notation is written on a single staff in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols and techniques:

- Notes and Rhythms:** The melody consists of eighth and sixteenth notes, often beamed together. There are rests and slurs indicating phrasing.
- Techniques:**
 - sl.** (slide) is indicated above several notes.
 - P.M.** (Palm Mute) is indicated with a dashed line and a '4' below the staff.
 - Full** (Full Pick) is indicated above several notes.
 - H** (Harmonics) and **P** (Picks) are indicated above notes.
 - N.C.** (Natural Chord) is indicated above several notes.
 - E5** (Electric 5th) is indicated above several notes.
 - 1/2** (Half Note) is indicated above several notes.
 - 14** (14th fret) is indicated above several notes.
 - 12** (12th fret) is indicated above several notes.
 - 15** (15th fret) is indicated above several notes.
 - 16** (16th fret) is indicated above several notes.
 - 17** (17th fret) is indicated above several notes.
 - 18** (18th fret) is indicated above several notes.
 - 19** (19th fret) is indicated above several notes.
 - 20** (20th fret) is indicated above several notes.
 - 21** (21st fret) is indicated above several notes.
 - 22** (22nd fret) is indicated above several notes.
 - 23** (23rd fret) is indicated above several notes.
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 - 32** (32nd fret) is indicated above several notes.
 - 33** (33rd fret) is indicated above several notes.
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 - 40** (40th fret) is indicated above several notes.
 - 41** (41st fret) is indicated above several notes.
 - 42** (42nd fret) is indicated above several notes.
 - 43** (43rd fret) is indicated above several notes.
 - 44** (44th fret) is indicated above several notes.
 - 45** (45th fret) is indicated above several notes.
 - 46** (46th fret) is indicated above several notes.
 - 47** (47th fret) is indicated above several notes.
 - 48** (48th fret) is indicated above several notes.
 - 49** (49th fret) is indicated above several notes.
 - 50** (50th fret) is indicated above several notes.
 - 51** (51st fret) is indicated above several notes.
 - 52** (52nd fret) is indicated above several notes.
 - 53** (53rd fret) is indicated above several notes.
 - 54** (54th fret) is indicated above several notes.
 - 55** (55th fret) is indicated above several notes.
 - 56** (56th fret) is indicated above several notes.
 - 57** (57th fret) is indicated above several notes.
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 - 59** (59th fret) is indicated above several notes.
 - 60** (60th fret) is indicated above several notes.
 - 61** (61st fret) is indicated above several notes.
 - 62** (62nd fret) is indicated above several notes.
 - 63** (63rd fret) is indicated above several notes.
 - 64** (64th fret) is indicated above several notes.
 - 65** (65th fret) is indicated above several notes.
 - 66** (66th fret) is indicated above several notes.
 - 67** (67th fret) is indicated above several notes.
 - 68** (68th fret) is indicated above several notes.
 - 69** (69th fret) is indicated above several notes.
 - 70** (70th fret) is indicated above several notes.
 - 71** (71st fret) is indicated above several notes.
 - 72** (72nd fret) is indicated above several notes.
 - 73** (73rd fret) is indicated above several notes.
 - 74** (74th fret) is indicated above several notes.
 - 75** (75th fret) is indicated above several notes.
 - 76** (76th fret) is indicated above several notes.
 - 77** (77th fret) is indicated above several notes.
 - 78** (78th fret) is indicated above several notes.
 - 79** (79th fret) is indicated above several notes.
 - 80** (80th fret) is indicated above several notes.
 - 81** (81st fret) is indicated above several notes.
 - 82** (82nd fret) is indicated above several notes.
 - 83** (83rd fret) is indicated above several notes.
 - 84** (84th fret) is indicated above several notes.
 - 85** (85th fret) is indicated above several notes.
 - 86** (86th fret) is indicated above several notes.
 - 87** (87th fret) is indicated above several notes.
 - 88** (88th fret) is indicated above several notes.
 - 89** (89th fret) is indicated above several notes.
 - 90** (90th fret) is indicated above several notes.
 - 91** (91st fret) is indicated above several notes.
 - 92** (92nd fret) is indicated above several notes.
 - 93** (93rd fret) is indicated above several notes.
 - 94** (94th fret) is indicated above several notes.
 - 95** (95th fret) is indicated above several notes.
 - 96** (96th fret) is indicated above several notes.
 - 97** (97th fret) is indicated above several notes.
 - 98** (98th fret) is indicated above several notes.
 - 99** (99th fret) is indicated above several notes.
 - 100** (100th fret) is indicated above several notes.

w/Rhy. Fig. 2 (2 times)
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your dream. I'm your eyes. I'm your pain.

Full Full *sl.* (Gtr. II out)

Full Full *sl.*

The musical score is written for guitar and voice. It consists of three staves. The first staff is the vocal line, with lyrics: "I'm your dream. I'm your eyes. I'm your pain." The second staff is the guitar line, with lyrics: "I'm your pain.) You know it's sad but true." The third staff is the guitar line, with lyrics: "You know it's sad but true." The guitar line includes a double bar line and a "Gtr. II" marking. The score includes various guitar techniques such as "pick slide" and "don't pick" (sl. don't pick). The key signature is one sharp (F#) and the time signature is 4/4.

Vocal Line:

I'm your dream. I'm your eyes. I'm your pain.

Guitar Line (Staff 2):

I'm your pain.) You know it's sad but true.

Guitar Line (Staff 3):

Gtr. II

pick slide don't pick

sl. sl.

sl. sl.

The musical score is divided into two main parts: **Guitar solo II** and **Guitar I**.

Guitar solo II: This section is marked with a treble clef and a key signature of one sharp (F#). The notation includes a series of chords labeled E5 and N.C. (Natural Chord). The guitar part features a complex rhythmic pattern with various note values, including eighth and sixteenth notes, and rests. The guitar part is marked with a **Full** dynamic and a **semi-harm.** (semi-harmonic) effect. The guitar part is marked with a **sl.** (slide) effect. The guitar part is marked with a **14** fret position.

Guitar I: This section is marked with a treble clef and a key signature of one sharp (F#). The notation includes a series of chords labeled E5 and N.C. (Natural Chord). The guitar part features a complex rhythmic pattern with various note values, including eighth and sixteenth notes, and rests. The guitar part is marked with a **Full** dynamic and a **semi-harm.** (semi-harmonic) effect. The guitar part is marked with a **sl.** (slide) effect. The guitar part is marked with a **14** fret position.

E5 Full Full Full N.C. (Gtr. II out) *D.S. al Coda*

Full Full Full Full *sl*

12 12 12 12 15 15 15 (15)

Full *P.M.-----* *P* *P* *Full*

2 2 2 5 0 5 5 (5) 5 0 5 5 (5) (5) *P*

Coda w/Rhy. Fig. 2

F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea - son, al - i - bis. I'm in - side, o - pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I *P.M.-----* *P* *P* *P*

2 2 2 5 0 1 0 5 0 *P* *P* *P*

E5 N.C. E5

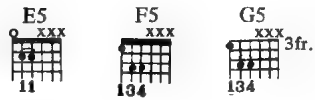
P.M.----- *P* *w/fdbk.-----* *V*

2 2 2 5 0 5 5 (5) (5) *P*

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

Intro Gtrs. E5
I & II Rhy. Fig. 1 *Play 4 times*
f P.M. *sl.* (w/talk box)

w/Rhy. Fig. 1 (9 times)
E5
H P.M. *sl.* P.M.

Gtrs. I & II w/Fill 1 N.C. E5
P.M.

Fill 1 (Gtr. III)

N.C. E5 N.C. E5 N.C.

H P.M.-----| H P.M.-----| P.M. H P.M.-----| H P.M.-----|

E5 N.C. E5 Rhy. Fill 1 N.C. E5

P.M. P.M.-----| P.M.-----| P.M. H P.M.-----| P.M.-----|

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy. Fill 1) Rhy. Fig. 2

P.M.-----| P.M.-----|

N.C. G5 N.C. E5

Have - n't changed, your brain_ is still gel - a - tin. Lit - tle whis - pers cir - cle a - round_ your head.

P.M.-----| P.M.-----|

N.C. E5

Why don't you wor - ry a - bout_ your - self_ in - stead?_____

(end Rhy. Fig. 2)

P.M.-----H H

N.C. G5 w/Rhy. Fig. 2

Who are you?_ Where_

Rhy. Fill 2 (end Rhy. Fill 2)

P.M.-----P.M.-----P.M.-----

N.C. E5 N.C. G5

_ ya been? Where ya from? Gos-sip burn-ing on_ the tip of_ your tongue. You lie so much.

N.C. E5 N.C. E5

_ you be-lieve_ your-self. Judge not lest ye_ be judged_ your - self._____

Chorus N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou,_____ you are_

P.M.-----P.M.-----P.M.-----P.M.-----P.M.-----

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou, you are_

H P.M.----- H P.M.----- P.M. H P.M.----- H P.M.-----

(2/0) H 3 3 0 (2/0) H 3 3 0 (2/0) H 3 3 0 (2/0) H 3 3 0

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You_ know_ not_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet - ter_ to do? Point the fin - ger, slow_ to un - der - stand_ Ar - ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor - ance go_ hand in hand_

Gtr. III Full (w/wah) grad. bend trem. pick Full

7 (7) (7) (7) (7) 7 (7) 5

N.C. G5 N.C. E5

It's not who you are, it's who_ you know. Oth - ers lives are the ba -

sl. sl.

(5) 5 7 (7) (7) 12 12 14 12 14 (14)

N.C. G5 N.C. E5

sis of your own. Burn your bridges and build them back with wealth.

Fdbk. Full Full P

(14) 12 (12) (12) 14 14 (4) 12 14

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P H (Gtr. III out) sl.

(14) (14) 12 14 (14) 12 14 12 14 13 12 10 (12) 12 sl.

P H

Coda

N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) P.M. (cont. in slashes) P.M.

(2) 0 1 3 0 1 2 (2) 5 5 (5) 4 3 2 (2) 0

Interlude

Gtrs. I & II P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. III H H H

5 7 7 5 7 8 7 (7) 5 7 7 8 7 5 7 (7) 5 7 5 7 8 7

H H H

⑤1fr. open ⑥3fr. E5
B \flat A G

P.M. P.M. H

⑤1fr. open ⑥3fr. F5
B \flat A G

P.M. P.M. H

⑥3fr. ⑤open G A E5

Gtr. IV
Gtr. III

P.M. H P.M. H P.M. H P.M. H

⑥2fr. F \sharp G5 ⑥4fr. G \sharp (cont. in notation) E5

*Gtr. V

(Gtrs. III & IV out)

*Gtr. IV indicated to right of slashes in TAB.

*w/Wah

Guitar solo N.C.

grad. bend

1/2 Full

G5 N.C. A5 B \flat 5 N.C. Full P Full P Full P G5

Full P Full P Full P

Gtrs. I & II

P.M. P.M. P.M.

sl.

sl.

26

E5

[illegible]

N.C. E5 N.C. E5

Ho - li - er than_ thou,_____ you are.---

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou,_____ you are..

N.C. E5

You_ know_____ not.---

N.C. G5 N.C. E5

Woh,_____ not!

THE UNFORGIVEN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Chord diagrams for guitar:

- A5:
- C5:
- E5:
- D5:
- Am:
- C:
- G:
- Em:
- E:

Tempo: Slowly ♩ = 69

First system:

- Staff 1 (Guitar): N.C. (half note), Amsus2 (half note), Am (half note), Amsus2 Gtr. II (elec.) (half note), H (half note), Am (half note).
- Staff 2 (Bass): T (half note), A (half note), B (half note).
- Staff 3 (Guitar): Gtr. I (acous.) (half note), *mf* (half note), *let ring w/fingers* (half note).
- Staff 4 (Bass): T (half note), A (half note), B (half note).

Second system:

- Staff 1 (Guitar): clean tone (half note), H (half note).
- Staff 2 (Bass): 2 4 4 5 5 4 2 (half note).
- Staff 3 (Guitar): (half note).
- Staff 4 (Bass): 2 2 2 2 2 2 2 2 (half note).

Third system:

- Staff 1 (Guitar): Amsus2 (half note), Am (half note), Amsus2 (half note), Am (half note), Amsus2 (half note), Am (half note).
- Staff 2 (Bass): H (half note), H (half note), H (half note), H (half note).
- Staff 3 (Guitar): (half note), (half note), (half note), (half note), (half note), (half note).
- Staff 4 (Bass): (2) 2 4 4 5 5 2 (half note), (2) 2 4 4 5 5 4 2 (half note), (2) 2 4 4 5 5 2 (half note).

Fourth system:

- Staff 1 (Guitar): (half note), (half note), (half note), (half note), (half note), (half note).
- Staff 2 (Bass): 0 2 2 2 2 2 2 2 (half note), 0 2 2 2 2 2 2 2 (half note), 0 2 2 2 2 2 2 2 (half note).
- Staff 3 (Guitar): (half note), (half note), (half note), (half note), (half note), (half note).
- Staff 4 (Bass): 0 2 2 2 2 2 2 2 (half note), 0 2 2 2 2 2 2 2 (half note), 0 2 2 2 2 2 2 2 (half note).

Amsus2 C G E5 Amsus2 C

Rhy. Fig. 1

G E Amsus2 Am Amsus2 Am

(Gtr. II out)

dim.

(end Rhy. Fig. 1) Rhy. Fig. 2

Rhy. Fig. 3 (Gtr. III) 1st, 2nd Verses

A5 C5 E5

Ⓢopen E D5 P.M. -1

A5

Ⓢopen A A5 P.M. -1

w/Rhy. Fig. 3 & Riff A (both 2 times)

C5 E5 Ⓢopen E D5

1. New blood_ joins this earth, and quick-ly he's sub-dued. Through con-stant pain_ dis - grace,_ the young_

2. See additional lyrics

Riff A (Gtr. IV)

A5 ⑤open A A5 C5 E5 ⑤open E D5 A5 ⑤open A A5

— boy— learns their rules— With time, the child— draws in— this whip-ping boy— done wrong. De -

(Gtr. III) C5 E5 ⑤open E D5 P.M.-J (cont. in notation) A5 N.C.

prived of all— his— thoughts, the young— man— strug-gles— on and on. He's known,— oo, a

(Gtr. IV) H (Gtr. IV out) Rhy. Fig. 4 Gtr. III

P.M.-4 P.M.-4 P.M.-4 P.M.-4

H 7 5 4 3 5 8 8 7 7 5 5 0 0 0 0 0 2 0 0 0 0 0

C5 G5 N.C. C5 G5 E5

vow un-to his own— that nev-er from— this day— his will they'll take a - way.—

(end Rhy. Fig. 4)

P.M.-4 P.M.-4 P.M.-4 P.M.-4

(cont. in slashes)

5 5 3 0 5 5 0 4 0 2 0 0 0 0 0 5 5 3 0 5 2

Chorus
w/Rhy. Fig. 1 (2 times)

⑤ Gtr. A5 III (Gtr. III out) G E5 Amsus2 C

What I've felt,— what I've known— nev-er shined— through in what I've— shown. Nev-er be— Nev-er see.—

Gtr. II mf sl. H sl. H

2 4 5 5 5 5 4 5 4 2 2 2 4 5 5 5

*Sing cue notes 2nd and 3rd times.

*Harmony vocal tacet 3rd time.

*2nd time 1st bar only.

H

Gtr. III
 ⑧8fr. Guitar solo w/Rhy. Fig. 3 (1½ times) ⑥open
 A5 C5 E5 E D5
 A5 ⑥open A A5
 Gtr. IV 1/2Full 1/2Full Full
 (Gtr. II out)
 grad. bend grad. bend
 sl. sl. sl. sl. sl. sl.
 1/2Full 1/2Full Full Full
 (8) 10 12 10 10 12 14 12 13 14 15 17
 7 7 5 7 5 7 5 3 5 3 5 3 5 3 7 5
 sl. sl.

Musical score for "w/Rhy. Fill 1" and "w/Rhy. Fig. 3". The score is written for guitar and includes a treble clef staff with notes, a guitar staff with fret numbers, and a bass staff. Annotations include "C5", "E5", "D5", "A5 8va", "Full", "grad. bend", and "A.H. pitch: E". The score is divided into two measures by a double bar line.

Rhy. Fill 1

Gtr. III

P.M.

7 7 7 2 2

5 5 5 0 0 0

Musical score for "w/Rhy. Fig. 4 N.C." in 4/4 time. The score consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music features a repeating rhythmic figure of eighth notes. The top staff has a key signature change to one sharp (F#) at the beginning. The bottom staff has a key signature change to one sharp (F#) at the beginning. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for "The Wind" by George Gershwin is presented in two systems. The first system includes a guitar part and a vocal line. The guitar part begins with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol. The vocal line starts with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol. The second system continues the guitar part with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol. The vocal line continues with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol. The score concludes with a "D.S. al Coda" instruction and a Coda symbol. The guitar part ends with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol. The vocal line ends with a 2/4 measure marked "E5" and a 4/4 measure marked "Gtr. E5 III" with a diamond symbol.

The musical score for guitar consists of three staves. The top staff shows a sequence of chords: G, Em, Am, C, G, and E. The middle staff, labeled 'Gtr. III', contains a melodic line with various articulations including slurs, wavy lines, and 'H' markings. The bottom staff, labeled 'Gtr. IV', contains a complex rhythmic pattern with fingerings (e.g., 2 2 4, 2, 5/2, 4 4 5, 5 3, 9 5 3 5, 7 3) and vibrato markings ('both gtrs. vib.'). The score concludes with a 'cont. in Fill 1' instruction.

*Gtr. IV indicated to left of slash.

Outro
1st time w/Fill 1

Rhy. Am Fig. 6 C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B Am C

Nev - er free. Nev - er me. So I dub thee un - for - giv - en.

*Gtr. II

*1st time enter on beat 2.

G E Am C G E

You la - beled me. I'll la - bel you. So I dub thee un - for - giv -

w/Riff B Am C G E Repeat and fade

en.

Fill 1
Gtr. IV

Gtr. III

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

Additional Lyrics

2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. (To Chorus)

Words and Music by
James Hetfield and Lars Ulrich

N.C.

Intro

*Gtr. I

mf let ring throughout

*Sitar arr. for gtr.

Gtr. II (elec.)

(Gtr. I out) Gtr. III (elec.)

⑥5fr. 20fr.

(end half time feel)

(Gtrs. II & III)

E5 N.C.
Rhy. Fig. 1

E5 N.C.

A5 A#5 B5 C5
(end Rhy. Fig. 1)

N.C. Rhy. Fig. 2 E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4 H P.M. P.M. P.M.-----4

5 6 7 8 7 6 7 (8) 7 5 5 7 8 7 6 7 7 8 7 (8) 7 5 8 9 7 8

H sl.

N.C. Half time feel E5 F5

P.M.-----4 P.M.-----4

5 6 7 8 2 2 (2) 3 3 (3)

Em F5

(Whispered:) And the road be - comes my bride. 1. And the road be - comes my bride. (cont. in slashes)

P.M.-----4 P.M.-----4

0 2 2 (0) 3 3 (0) 3 4 sl.

1st, 2nd Verses E5 Bb5

I have stripped of all but pride, so in her I do con - open E

2. See additional lyrics A5 Bb5

fide, and she keeps me sat - is - fied. Gives me all I need.

P.M.-----4 P.M.-----4

Rhy. E5 Fig. 3 Bb5

And with dust in throat I crave, on - ly knowl - edge will I save.

Gtr. IV (clean elec.)

let ring- let ring-

0 0 3 3 1 3 3

G5

To the game you stay a slave.

Bb5

let ring-----

let ring-----

(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1
(Gtr. IV out) (Gtrs. II & III)

P.M.-----

H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. P.M. H

tr

tr

Pre-chorus
F5

N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M.-----

P.M.-----

H

P.M.-----

N.C. Bb5 N.C.

speaking my mind an - y - where... { And I'll re - de - fine an - y - where...
 { And I'll nev - er mind an - y - where... }
 (end Rhy. Fig. 4)
 (cont. in slashes)

P.M.-----4 H P.M.---4 P.M.-----4 H

Half time feel
 Chorus
 A5 G5

An - y - where I roam, _____ where I lay my head is home, yeah! _____

w/Rhy. Fig. 1
 E5 N.C. E5 N.C. A5 A#5 B5 C5

To Coda
 10fr.
 D (end half time feel)

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes my throne. _____ 2. And the earth be - comes my throne. _____

P.M.-----4 P.M.---4 sl.

Interlude
 E5
 Gtr. III
 Coda III
 Gtr. II

P.M. P.M. P.M. P.M. sl.

sl.

40

(Gtrs. D5 II & III) B 19fr. Pre-chorus w/Rhy. Fig. 4 F5 N.C.

But I'll take my time an - y - where...

8va- P sl. H P P P H P (Gtr. V out)

10 16 16 13 13 13 10 13 12 12 13 12 15 12 15 13 13 13 15 13 (13) (13) (13)

E5 N.C. Bb5 N.C.

I'm free to speak my mind an - y - where... And I'll re - de - fine an - y - where.

Half time feel
Chorus
A5 G5

An - y - where I roam, _____ where I lay my head is home. _____

C5 B5 Bb5 (type 2) (end half time feel)
 ⑥ open 3fr. 2fr.
 E G F#
 P.M. J

Carved up - on my stone, my bod - y lie, but still I roam, yeah, yeah.

Outro
w/Rhy. Fig. 1
E5 N.C. w/Bkgd. voc. Fig. 1 E5 N.C. A5 A#5 B5 C5 w/Rhy. Fig. 2 (till fade) N.C.

Wher - ev - er I may roam.

w/Bkgd. voc. Fig. 1
E5 N.C. A5 A#5 B5 C5

Wher - ev - er I may roam,

Bkgd. voc. Fig. 1

Wher - ev - er I may roam.

E5 N.C. A5 A#5 B5 C5

8va-----, loco

N.C.

trem. bar

E5 N.C. A5 A#5 B5 C5

8va----- E5 N.C. Fade out

N.C.

1/2 Full Full Full Full

Additional Lyrics

2. And the earth becomes my throne,
I adapt to the unknown.
Under wandering stars I've grown,
By myself but not alone.
I ask no one.
And my ties are severed clean,
The less I have, the more I gain.
Off the beaten path I reign.
Rover, wanderer, nomad, vagabond,
Call me what you will. (To Pre-chorus)

DON'T TREAD ON ME

Words and Music by
James Hetfield and Lars Ulrich

All gtrs. tune
down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



Moderate Rock ♩ = 104

Rhy. Fig. 1

E5

Intro

Gtr. I *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

Gtr. II *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

Gtr. III *f* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

T
A
B

9 9 9 2 2 2 9 11 12 7 5 0

*P.M. applies to both gtrs.

B5 P.M. *J* *>* D5 P.M. *J* *>* F5 P.M. *J* *>*

9 9 9 2 2 2 9 11 12 7 5 0

E5 P.M. *J* *>* *sl.* *w/Rhy. Fig. 1 (3 times)*

E5

let ring--

9 9 9 2 2 2 (9) (2)

Gtr. II Rhy. Fig. 2 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5

P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

(end Rhy. Fig. 2)

E5 B♭5 F5 E5 F5 G5 F5 w/Rhy. Fig. 2 (2 times - Gtrs. I & II)

P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>* P.M. *J* *>*

E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 G5 F5

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 P.M. J > P.M. P.M. J > F5 P.M. F#5 P.M. J > G5 P.M. J >

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her, —

2. See additional lyrics

(end Rhy. Fig. 3)

G#5 P.M. J > A5 Bb5 B5 D5 B 7fr. P.M. w/Rhy. Fig. 2 E5 F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5
 nev - er sur - ren - ders, - show - ing the fangs of - rage. -

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 E5 A5 E5 G5 P.E.
 Say, don't tread on me. -

Chorus w/Fill 2 Rhy. Fig. 4 E5 2fr. 3fr. F#G A5 w/Fill 3 D5
 So be - it, threat - en no more. - To se - cure peace - is

G5 G#5 A5 Bb5 E5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 2fr. 3fr. F#G A5
 to pre - pare for - war. So be - it, set - tle the score. -

D5 G5 E5 G5 E5 G5 E5
 Touch me a - gain for the words that you will hear ev - er - more. - Hey!

1. w/Rhy. Fig. 2 & Riff A E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5
 Don't tread on me.

E5 Bb5 F5 E5 F5 G5 F5 G5 Bb5 G5 F5 Fine
 Don't tread on me! -

Fill 1

Fill 2

Fill 3

E5 Bb5 F5 E5

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Fast Rock ♩ = 188

Intro
N.C.
Gtr. I *Play 12 times*

E5 C5 3fr. A5 G5 3fr. Bb5 6fr. F#5

f P.M.----4 P.M.-----4 P.M. Gtrs. I & II N.C. Rhy. Fig. 1 P.M.----4 P.M.-----4 P.M.

G5 N.C.

P.M.----4 P.M.-----4 P.M.-----4 P.M.-----4 P.M.----4 P.M.-----4 P.M.

1. (end Rhy. Fig. 1) E5 G5 E5 2. Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5

P.M.----4 P.M.-----4 P.M. P.M.-----4

Half time feel
1st, 2nd Verses
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be.____
2. See additional lyrics

Gtrs. I & II

P.M.-----4 slight P.M.-----4

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

P

(E5)

Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.

P.M.

P

A5 Bb5 E5 N.C.(E5)

Lim - i - ta - tion of hu - man un - der - stand - ing. Too quick to

P.M. P.M. P.M.

P

(G5) (end half time feel) (F#5)

crit - i - size. Ob - li - ga - tion to sur - vive. We hun - ger to

P.M.

P

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A Rhy. Fig. 2

P.M. P.M. P.M.

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

sl. P.M. P.M. sl. P.M. P.M.

To Coda (end half time feel) G5

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5



ev - er was will be ev - er twist - ing, turn - ing through the nev - er.


(end Rhy. Fig. 3)


sl. P.M. P.M. sl. P.M. sl. P.M.

Fill 1 Gtr. III

54

(open E) P.M.  $\frac{7}{8}$ E5 P.M.  (cont. in notation)

slack 

slack 

Gtr. I 

w/Rhy. Fig. 4 (Gtrs. I & II) E5 G5 N.C. *Play 7 times*

3 H P *sl.* 

5 7 5 6 *sl.* 

Rhy. Fig. 4 (Gtr. II) 

P.M. --- 1 P.M. --- 1 *sl.* 

2 5 5 7 5 6 *sl.* 

Bridge w/Rhy. Fig. 4 (8 times) E5 G5 N.C. E5 G5 N.C.

On through the nev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er, out to the

E5 G5 N.C. E5 G5 N.C.

edge of for - ev - er. We must go

E5 G5 N.C. E5 G5 N.C.

on through the nev - er. Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.----4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C.

w/Fill 1

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

Twist - ing, turn - ing through the nev - er.

All that is, ev - er, ev - er was will be ev - er twist-ing, turn-ing.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist-ing, turn-ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C.

sl. sl. sl.

G5

Nev - er!

P.M.---4 P.M.-----4 P.M.

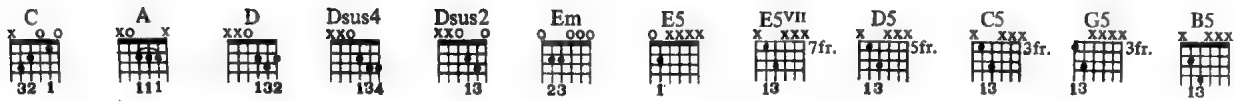
Additional Lyrics

- In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Em

Intro Gtr. I

mpo
let ring (throughout)
(clean tone)

Em D C G B7 Em Rhy. Fig. 1-----

Gtr. II

let ring- ----+ sim.

(clean tone)

Harm. 1/2

Harm. 1/2

*Vol. knob swell.

1st Verse

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how far.----- Could-n't be much more. from the heart.---

Rhy. Fig. 2 (Gtr. I)

Em D G B7 Em N.C.

For-ev-er trust-ing who we are.----- And noth-ing else. mat-ters.-----

(end Rhy. Fig. 2) Rhy. Fig. 2A-----

2nd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

Nev - er o - pened my - self this way. Life is ours, we live it our way.

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)
*w/distortion

*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

All these words I don't just say. And noth - ing else mat - ters.

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3rd Verse
w/Rhy. Fig. 2
Em

D Dsus4 Cadd2 N.C. Em D Cadd2

Trust I seek and I find in you. Ev - 'ry day for us some - thing new.

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em D Dsus4 Cadd2 G B7 Em Gtrs. I & VI* C A

O - pen mind for a dif - f'rent view. And noth - ing else mat - ters.

(end Rhy. Fig. 4) *Gtr. II

(Gtr. II out)

*Synth. arr. for. gtr.

*Gtr. VI is acous.

Rhy. Fig. 5 (Gtrs. I & VI) Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what_ they do. Nev - er cared for what_ they

w/Rhy. Fill 1 C A Gtr. VI D w/Rhy. Fig. 1 & Rhy. Fill 1 Em (end Rhy. Fig. 5)

know, oh, but I know.

4th Verse w/Rhy. Fig. 2 Em

D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how_ far. Could-n't be much more_ from the heart.

Em D Dsus4 Cadd2 G B7 Em

For - ev - er trust-ing who we are. And noth-ing else_ mat-ters.

Gtrs. I & IV C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev-er cared for what_ they do. Nev-er cared for what_ they

w/Rhy. Fill 2 C A D w/Rhy. Fig. 1 & Rhy. Fill 3 Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V*)

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

Rhy. Fill 3 (Gtr. V*)

*Synth arr. for gtr.

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - 'ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - f'rent view.

G B7 Em Gtrs. I & VI C A

And noth - ing else mat - ters.

Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say. Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do.

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what they know,

w/Rhy. Fig. 1 & Rhy. Fill 4
Em D ⑤ 7fr. E ⑥ open E E5 Gtr. III P.M.

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr. V*)

5 7 8 5

*Synth. arr. for gtr.

D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. _____ For - ev - er trust - ing who we are. _____

sl.

steady gliss.

sl.

7 8 7 (7) 7 8 12

G B7 Em

No, noth - ing else _____ mat - ters. _____

(12) (12) (12)

*Let ring till end.

Gtr. I

3 2 2 0 0 0 0 7

3 2 2 0 0 0 0 0

3 2 2 0 0 0 0 0

Gtr. I Em

f *H P sl.* *sl.* *Repeat and fade*

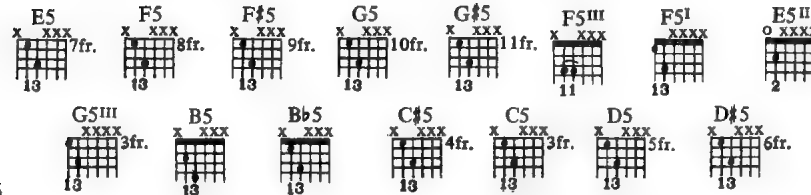
P *H P sl.* *sl.*

7 0 7 0 7 8 7 8 7 5 7 5 3 0 0 0 0 0 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

OF WOLF AND MAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



Moderate Rock ♩ = 116

Intro

Gtr. I E5

Gtr. II E5 F5 F#5 G5 E5 F5 F#5 G5

f

E5 F5 F#5 G5 E5 F5III

⑥ open E

Rhy. Fig. 1 (Gtr. I)

P.M.-----1 P.M. P.M.

N.C. F5 E5 N.C. B5 Bb5

Rhy. Fig. 2 (Gtrs. I & II)

P.M.-----1 P.M. P.M.

Play 4 times

1st Verse
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's_ mist I_ run_ Out from the new day's_ mist I_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

_ have come_ I hunt_ there-fore I am_

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har - vest the land_ Tak - ing of the fall - len_ lamb_

N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)-----

P.M.----- P.M. P.M. P.M.-4 H P P H H sl.

0 0 0 1 0 0 0 1 (3) 5 7 5 0 5 7 5 7 (7) H P P H H sl.

2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's_ mist I_ run_ Out from the new day's_ mist I_ have come_

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift,_ puls-ing with the earth_ Com-pa-ny we keep, roam-ing the land while_ you_

E5 F5 F#5 G5 B5 Bb5 Chorus

Gtr. II sleep. Oh. Shape shift_ Nose to the wind_

E5 F5 E5 B5 Bb5

Gtr. I Gtrs. I & II P.M. P.M. P.M. P.M.

2 2 2 2 4 3 (3) 2 2 3 2 4 3

0 0 0 0 0 1 (1) 0 0 1 0 0 0

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift_ Feel-ing I've been_ Move swift_ All sens-es clean_

P.M. P.M. P.M. P.M.

(3) 2 2 3 2 6 5 (5) 4 4 5 4 6 5

0 0 1 0 0 0 3 (3) 2 2 3 2 0 0

[illegible]

[illegible][illegible]

N.C. H P P H P H P G5 F#5 sl. (Gtr. II tacet)
(w/echo rpts.)

Gtr. I P.M.----4

H P P H P H

(3) 5 7 5 7 5 7 (7) 5 5 5 4 (4)

H P P H H

Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.

mp (end Rhy. Fig. 5A) Gtr. II Full

Full

*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5)

P.M.----4 mf

(E5) F5 E5 N.C. Full (E5) F5 E5 N.C. Full vib. w/bar

(15) (15) 14 (14) 12

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) *I feel a change.* *Back to a better day.*

Full P Full sl. P

(12) 15 (16) 15 12 14 12 (12) 7 (7) (7) 5

P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)_ *The hair stands on the back of my neck.* (Shape shift.)_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 5 4 2 2 2 2 6 5 2 2 2 3 4 2 2 2 2 6 5

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5 ⑧ open E B5 ⑧ open E Bb5 *D.S. al Coda*

Gtr. I

In wildness is the preservation of the world, *so seek the wolf in thyself.*

(cont. in slashes) Gtr. II Harm. (8va) 6

trem. bar Harm. 6 (w/echo rpts.)

P.M.-----4 P.M.-----4

2 2 2 3 4 2 2 2 2 6 5 12 12 (12) (12)

*Depress bar before striking note, then gradually return to normal position.

THE GOD THAT FAILED

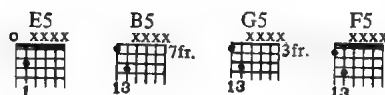
Words and Music by
James Hetfield and Lars Ulrich

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Slow Rock ♩ = 76

Intro (Bass & drums) 4

Gtr. I N.C.(Em) *mf* *sl.*

Gtr. II *mf* *sl.*

TAB for Gtr. I: 12-12-9, 12-12-9, (9), 10-10-9, (9), 2

TAB for Gtr. II: 16-16-9, (9), 12-12-9, 12-12-9, 10-10-7, 10-10-7

Riff A (both gtrs.) *f*

Gtr. II H P (end Riff A) *sl.*

Gtr. I P.M.-4 *sl.*

TAB for Riff A: 10-10-7, 9-9-7, 10-10-7, 7-10-10-7, 10-10-7, 5-5-7, 10-10-7, 7-2-4-5-4, 7-5-4-2, 5-2

(Both gtrs.) N.C.E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Rhy. Fill 1- - - - -

P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4 P.M.-4

TAB for Riff A: 2-2-2, 3-2-2-2, 3-2-2-5, 2-3-2-2-2, 3-2-2-2, 3-2-2-2, 3-2-2-5, 2-3-2-2-2

1st, 2nd Verses

2nd time substitute Rhy. Fill 1

F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

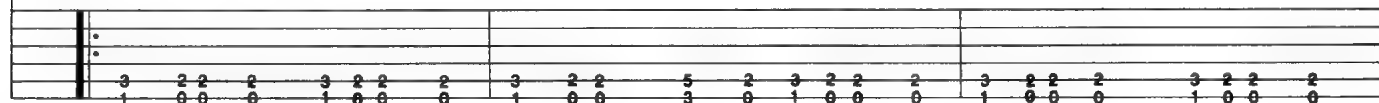
F5 E5



1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



F5 E5 G5 E5 E5 F5

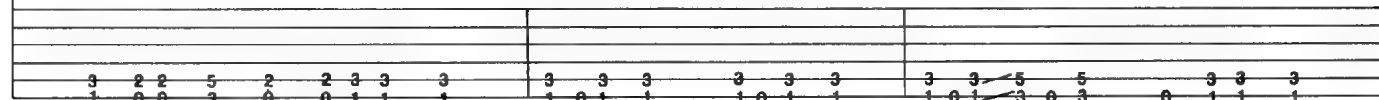
F5

G5

N.C. F5



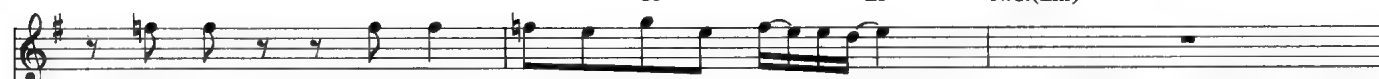
not what you thought from a - bove. It feeds, it grows, it clouds all that you will know.
left you cold and him in grave. (It feeds.) (It grows.)



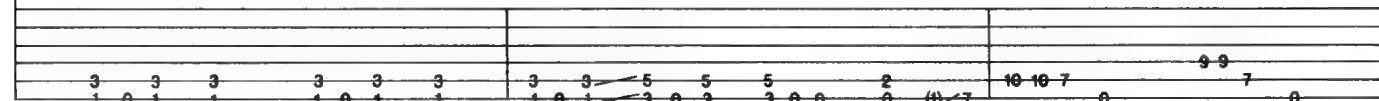
G5

E5

N.C.(Em)



De - ceit, de - ceive, de - cide just what you be - lieve.



Chorus

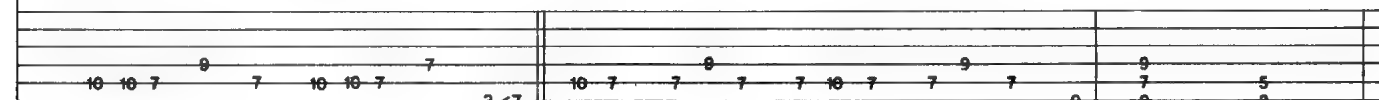
N.C.(Em)

E5

G5



I see faith in your eyes.



N.C.(Bm) B5 A5 N.C.(Em)

Nev-er you hear the-dis-cour-ag-ing lies. I hear faith in your cries.

Rhy. Fig. 2

E5 G5 N.C.(Bm) (B) To Coda

Bro-ken is the prom-ise. Be-tray-al. The heal-ing hand held back by the deep-ened nail.

(end Rhy. Fig. 2)

1. G5 w/Riff A N.C.(Em) 3

Fol-low the god that failed.

2. G5 Gtrs. E5 I&II B5 Yeah.

Fol-low the god that failed.

Gtr. III (Gtrs. I & II cont. in slashes)

Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)

Full

H P sl.

3

sl.

sl.

G5

sl.

trem. pick

Full

14 12 11 12 11 14

11 12 11 7 7 7 7 9 0 (0)

0 0 0 0 0 0 0 0

5 7 8 10 12 10 8 7

sl.

B5

w/Riff A (1st 2 bars only)
N.C.(Em)

sl.

sl.

sl.

Full P

Full P

Full P

Full

vib. w/bar

0 0 0 0 0 0 0 0

8 7 5 4 5 7 8 10

10 12 12 1 12 12 sl.

12 1 12 12

7 14 12 14 14 (14) 12 14 (14) 12 14 (14) 12 12 14

15

sl.

G5

sl.

B5

A.H. (8va)

8va

H P

3

3

9 11 12 14 16 14 12 16

7 9 10 12 14 12 10 14

14 15 14 14 15 17 14 15 17

17

A.H. pitch: F \sharp

sl.

w/Riff A (1st 2 bars only)
N.C.(Em)

8va

P P

P P

P P

H P P H P

H

10 10 10 10 10 10 10 10

10 10 10 10 10 10 10 10

10 17 15 10 10 17 15 10 10 17 15 10 10 17 15 10 10 17 15 10

17

G5

8va

B5

P P

P P

P P

P P

P P sl.

P P sl.

P P sl.

P P sl.

P P sl.

P P

(Gtr. III tacet)

10 17 15 10 10 17 15 10 10 17 15 10 10 17 15 10 10 17 15 10

17

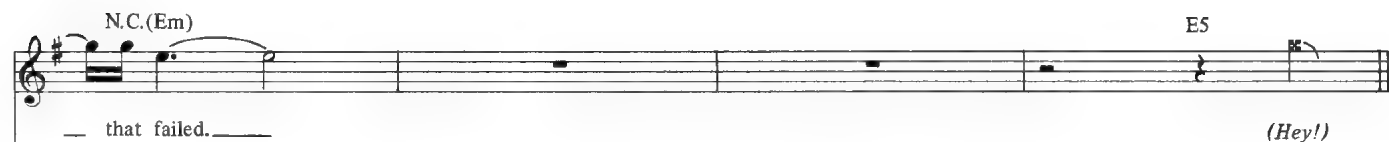
19 17 15 14 17 15 14 12 15 14 12 10 14 12 10 9 12 10 9 7 10 9 7 7 0

(B) (Gtrs. G5 I&II)



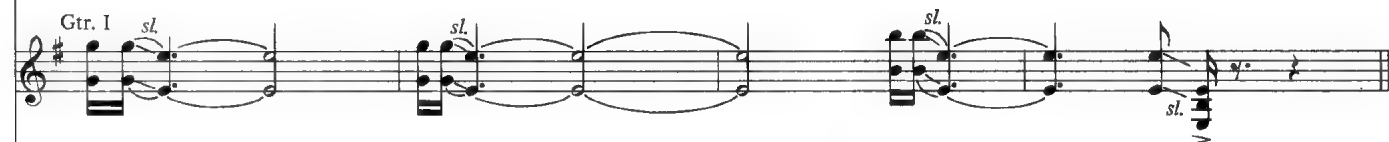
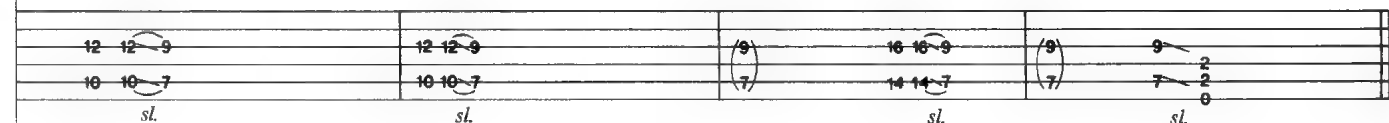
heal - ing hand_ held back by the deep - ened_ nail_ Fol - low the god_

N.C.(Em) E5



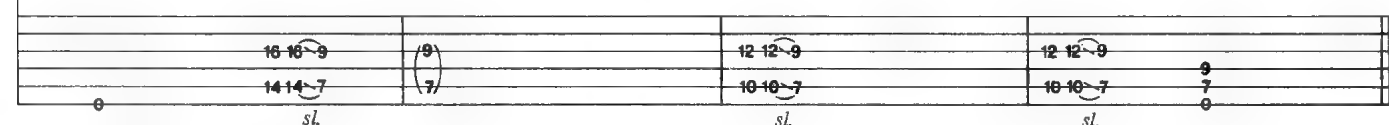
_ that failed. (Hey!)

Gtr. I sl.

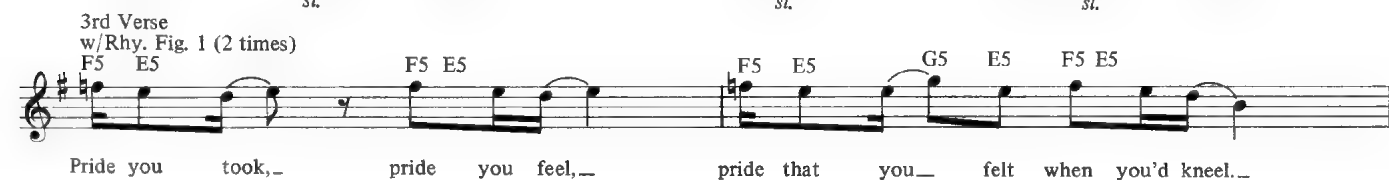
sl. sl. sl. sl.

Gtr. II sl.


sl. sl. sl. sl.

3rd Verse w/Rhy. Fig. 1 (2 times) F5 E5 F5 E5 F5 E5 G5 E5 F5 E5



Pride you took, _ pride you feel, _ pride that you _ felt when you'd kneel_

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 D.S. al Coda

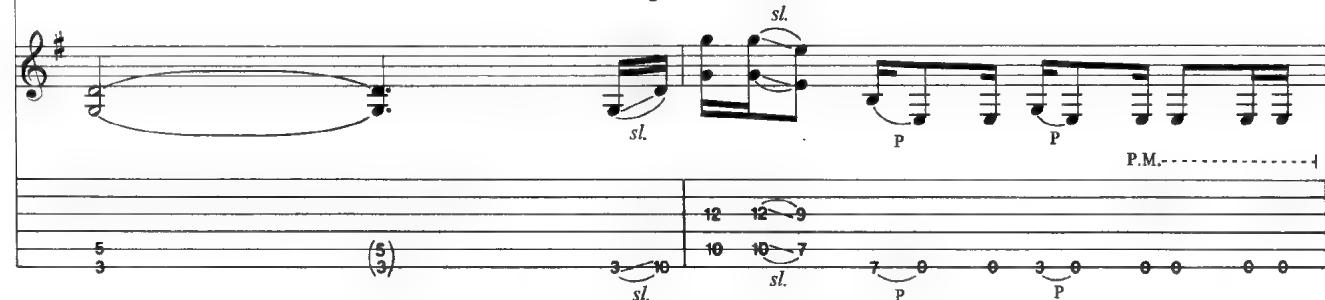


Trust you gave _ a child to save, left you cold _ and him in _ grave.

Coda G5 N.C.(Em)



Fol - low the god _ that failed_



sl. sl. p p P.M. 4

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

A5 F#5 E5 F5 G5 3fr.

w/Rhy. Fig. 1 (3 times) (Gtr. II)
(end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A

P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2

P.M. P.M. P.M.

*2nd time 1st note is struck, not tied.

w/Rhy. Fig. 1 (1st 3 bars only) Am Dm/A Am

P.M. P.M. P.M. P.M. P.M.

sl.

1st, 2nd Verses
2nd time w/Riff A (3 times)
Dm/A

w/Rhy. Fill 1

Am

1. You just stood there scream - ing, _____ fear - ing
2. See additional lyrics

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs. I & II

P.M. sl. P.M. P.M. P.M.

Dm/A

no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most. —

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M. sl. P.M. P.M.

Am

w/Rhy. Fig. 4 (2 times)
Dm/A

— The sound of your own voice — must soothe you, hear - ing

(end Rhy. Fig. 4)

P.M. P.M. sl.

Am

on - ly what you wan - na hear _____ and know - ing on - ly what you've heard. _____

Rhy. Fill 1
Gtr. II

P.M.

Riff A
Gtr. III

mp

let ring-----4 let ring-----4

Dm/A

You, you're smoth-ered in trag-e-dy, — and you're out

Gtr. III (acous.)

mp
let ring

Gtr. A5 II

to save — the world. — (cont. in notation)

(Gtr. III out) Gtr. I

P.M.-----
f

P.M.-----
f

sl.

P.M.-----
f

P.M.

sl.

Chorus
3rd time w/Fill 2
F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis - er - y. — You in - sist that the weight of the world — should

Rhy. Fig. 5
Gtrs. I & II

P.M.-----
f

P.M.

P.M.-----
f

Fill 2

Gtr. VI

sl.

16

sl.

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M.----4 P.M.

To Coda 1.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

P.M.----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

Gtr. II
Gtr. I

2.

E5 Dm/A A5

My friend of mis - er - y.

P.M.-----4 P.M.

Dm/A Am

P

P

Interlude
Dm/A

Gtr. I

Am

Dm/A

mp

sim. (next 12 bars)

7 5 5 7 5 7 7 5 5

*Swell w/vol. knob using R.H. pinky.

Am Dm/A Full Am Full (cont. in Fill 1)

Full

5 7 5 7 10 10 5 5 10 10 5

1st time w/Fill 1
w/Riff B
Dm/A
*Gtr. II

Full

Am

w/Rhy. Fill 2

Dm/A
Gtr. IV
Play 3 times sl.

P Full

let ring
mf

Gtr. V

H

sl.

P Full

*clean tone

H

sl.

P

Riff B

Gr. IV

Gr. V

p

The image shows a musical score for a guitar riff. It consists of two staves. The top staff is labeled 'Gr. IV' and the bottom staff is labeled 'Gr. V'. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The top staff contains two measures of music, each followed by a double bar line and a percentage sign (%). The bottom staff contains two measures of music, each followed by a double bar line and a percentage sign (%). The first measure of the bottom staff is marked with a piano (*p*) dynamic. The notation includes various guitar-specific symbols such as natural notes, accidentals, and a 'p' dynamic marking.

Fill 1
Gtr. I

7 (7)

Rhy. Fill 2

Gtrs. I & II

P.M.

Am
8va-

P P P P *sl.* Full Full

20 17 17 20 20 17 17 20 20 17 17 20 22 22 22

8va-

P P P *sl.* *sl.* *sl.*

17 12 12 17 17 12 12 17 17 12 12 17 19 19 20 20 (20)

A5
Gtr. II *loco*
Gtr. I *loco*

P.M.---4 P.M.---4 *sl.* P.M.---4 P.M.

0 3 5 0 3 5 7 0 3 5 5 7 (7)

*Depress before striking note.

Coda

Outro
w/Rhy. Fig. 5 (4 times)
F#5 N.C.

E5 E5 A5 B5

You just stood there scream - ing.

(Gtrs. I & II)

Gtr. VI

1/4 1/4

w/wah

P.M.-----4 P.M.

1/4 1/4

Full Full

2 2 4 (4) (4)

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in two systems. The first system shows the guitar part (top staff) and the piano part (bottom staff). The guitar part is in E major, with chords F#5, N.C., E5, A#5, B5, E5, F#5, N.C., and E5. The piano part is in E major, with chords F#5, N.C., E5, A#5, B5, E5, F#5, N.C., and E5. The piano part includes a vocal line with lyrics "Oh, _____" and a piano accompaniment. The piano accompaniment features a wavy line indicating a tremolo effect. The piano part includes a vocal line with lyrics "Oh, _____" and a piano accompaniment. The piano part includes a vocal line with lyrics "Oh, _____" and a piano accompaniment. The piano part includes a vocal line with lyrics "Oh, _____" and a piano accompaniment.

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F#5 8va- loco sl H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E G5
 3 6 3 3 3 1/4 1/2 Full 1/2 Full
 19 17 19 17 19 17 14 14 17 14 16 14 (14) 16 (16) 16 16 16 14 16
 P.M.
 4 4 2 2 2 3 4 4 2 2 5 5
 2 2 0 1 2 2 0 3
 w/Rhy. Fig. 5 (1 1/2 times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
 sl. sl. sl. sl. sl. sl. sl.
 16 16 14 16 14 14 14 14 16 16 (16) 16 16 14 16 14 (16) 14 14 15 16 14
 sl. sl. sl.
 F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
 8va- Gtrs. I & II
 steady gliss. sl. sl. sl. P.M. - - - 4
 14 14 14 14 14 14 (14) 14
 4 4 0 2 3 4 2 2 2 3 4 2 (2)
 2 2 0 0 1 2 2 0 0
 *8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
 No one caring about these words you tell.
 My friend, before your voice is gone,
 One man's fun is another's hell.
 These times are sent to try men's souls.
 But something's wrong with all you see.
 You, you'll take it on all yourself.
 Remember, misery loves company. (To Chorus)

THE STRUGGLE WITHIN

**Words and Music by
James Hetfield and Lars Ulrich**

Drum Solo

Moderate Rock ♩ = 144

(Drums) 3

Gtr. I

B5 7fr. E5 5fr. D5 3fr. F#5 3fr. F5 6fr. Bb5 4fr. Ab5 4fr.

E5 3rd time w/Fill 1 D5 B5

Gtr. II P.M. sl. Gtr. III f sl. sl. *

*Gtr. II notated to left of slashes.

E5 8va Gtr. II Fdbk. sl. Fdbk. (12) sl.

Fast ♩ = 180

Gtr. II E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (4 times)

Rhy. Fig. 1 P.M.

Fill 1

Gtr. IV

7 8 9 10

1st Verse

E5

Reach-ing out for some-thing you've got-ta feel. You're clutch-ing to what you had thought was re-al.

Gtrs. I & II Rhy. Fig. 2

G5 E5 F#5 G5 E5 F#5 G5 E5

Kick-ing at a dead horse pleas-es you. No way of show-in' your

E5 (end Rhy. Fig. 2) Rhy. Fig. 3 F#5 G5 E5 F#5 G5

grat-i-tude. S-so man-y things you don't wan-na do.

E5 G5 E5 G5 E5 F5

What is it, what have you got to lose?

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5

(What the hell?) What is it you think you're gon-na find?

E5 G5 E5 G5 E5 G5

Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

(Hyp-o-crite.) Half time feel

G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. I Rhy. Fig. 5A

Gtr. II Rhy. Fig. 5B

(end Rhy. Fig. 5B)

Chorus
Rhy. Fig. 6

Gtrs. I & II F#5 E5 (end Rhy. Fig. 6) F#5 E5

(Strug - gle with - in.)_ It suits you fine. (Strug - gle with - in.)_ Your ru - in.

F#5 E5 F#5 E5

(Strug - gle with - in.)_ You seal your own cof - fin. (Strug - gle with - in.)_ The strug - gl - ing - with - in.

w/Rhy. Fig. 5B
G5 F5 G5 F5

Gtr. I Rhy. Fig. 5C (end Rhy. Fig. 5C)

P.M. H P.M. H P.M. sl. P.M. sl.

w/Fill 2
E5 Fdbk. (end half time feel)

P.M. rit. Fdbk. Fdbk. pitch: B

w/Rhy. Fig. 1 (2½ times)

a tempo

*Let Fdbk. ring as chord decays.

Fill 2
Gtr. II

H rake H sl.

2nd Verse
w/Rhy. Fig. 2
E5 G5 E5

Substitute Rhy. Fill 1

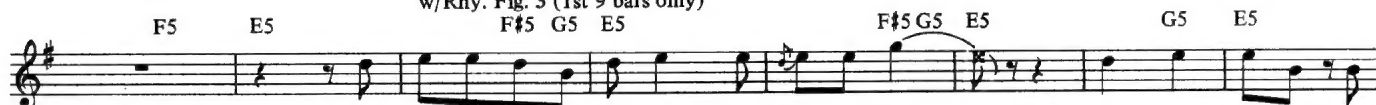
Resume Rhy. Fig. 2

G5 E5



Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)

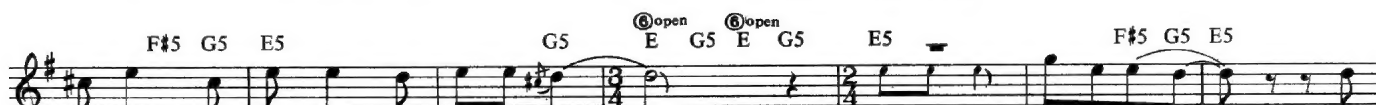


Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)



side your hell, ow. (Reach - ing out.) Reach - ing out.



Grab - bing for some - thing you've got to feel. Clos - ing in. The



pres - sure up - on you is so un - real.

Half time feel

w/Rhy. Figs. 5A & 5B



Chorus

w/Rhy. Fig. 6

F#5



(Strug - gle with - in.)

It suits you fine.

(Strug - gle with - in.)

Your ru - in.

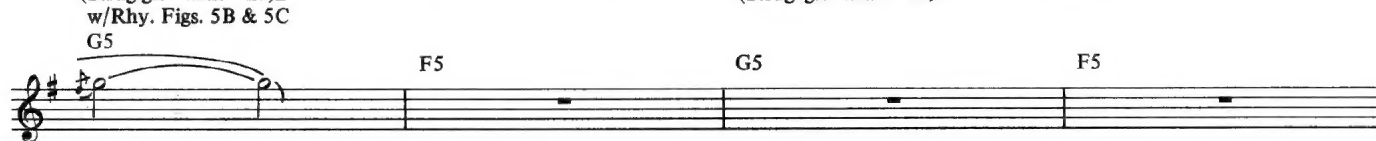


(Strug - gle with - in.)

You seal your own cof - fin.

(Strug - gle with - in.)

S - strug - gl - ing with - in.

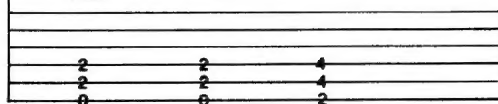


Rhy. Fill 1

Gtrs. I & II



P.M.-----4



[illegible]

Wah Wah

The Ventures

Fig. 6 (4 times)

G5 Bb5 G5 Bb5 G5 Bb5 F#5

8va- Full loco 1/4 A.H. (15ma) 1/4 A.H. (15ma) P.M. A.H. w/wah

P P Full P P Full

10 15 16 17 14 18 18 16

5 0 5 0 3 5 3 5 3 5 5 (5) 14 14 14 14

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 14 measures, and the second system contains the remaining 14 measures. The melody is written on a single staff in G major (one sharp). The accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings. Above the first system, there are performance instructions: 'P' (Piano) above measures 1, 3, 5, 7, 9, 11, and 13; 'A.H. pitch: A♭' above measures 2, 4, 6, 8, 10, 12, and 14; 'sf.' (sforzando) above measure 13; and 'F#5' above measure 14. Above the second system, there are performance instructions: 'Full' above measures 15, 17, and 19; 'P' (Piano) above measure 16; and '1/2 Full' above measure 18. The numbers 14, 16, 17, and 18 are written below the bass staff, likely indicating fingerings or measure counts.

⑥ open E A♭5 P.M. 8va-
 ⑥ open E A♭5 P.M.
 G5 A♭5 P.M.
 ⑥ open E A♭5 P.M.
 ⑥ open E A♭5 P.M.
 G5 A.H. (8va) Full-
 E5 G5 E5 Gtrs. I & II
 loco
 w/wah effects
 Full-
 Full-
 Full- (Vocal:) Go!
 H P.M.-
 16 15 16 15 16 18 18 18
 2 2 2 2 2 2 2 2 2 2 2 2

3rd Verse
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

N.C. Half time feel w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus
w/Rhy. Fig. 6

F#5 E5 F#5 E5

(Strug-gle with - in.) It suits you fine. Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with - in.) You seal your own cof - fin. S-strug-gl - ing with - in.

G5 F5 G5 F5

Gtr. I w/Fill 2

E5 w/Rhy. Fig. 1 (2 times) Fdbk. (8va) (end half time feel) a tempo Fdbk.

Gtrs. I & II P.M.

*Let Fdbk. ring as chord decays.